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## NOTES

**EXHIBITION OF NINETEENTH CENTURY PRINTS.** The first exhibition of the department of prints will be an Exhibition of Painter Etchings and Engravings of the Nineteenth Century, which it is hoped will be opened with a private view for members and their friends on April 23, 1917, and to the public on the following day. It will remain on the walls until the end of May. The exhibition as planned will contain typical etchings by a number of the better known etchers of the last century as well as a few engravings and mezzotints. While not in any way intended to afford a comprehensive survey of the art of etching during the nineteenth century, the exhibition will nevertheless to an appreciable extent enable the visitor to see the growth of the art of etching during its richest period, and to compare the styles and manners of work of some of its most noteworthy practitioners.

**TEMPORARY WITHDRAWAL OF THE CLASSICAL COLLECTIONS.** In the course of the month of April the greater part of the collections of Greek and Roman art will be withdrawn from exhibition, for rearrangement in their new quarters on the first floor of Wing J. This applies particularly to the bronzes, the vases, and the terracottas. Most of the sculptures will probably remain in their present locations for at least a month longer. The Cesnola Collection of sculptures and vases will stay in Galleries B41, 42; while the Cesnola bronzes, terracottas, and glass, now incorporated with the other collections, will be assembled in one room.

The withdrawal of so large a part of our classical material for a period of several months is greatly to be regretted and will doubtless cause much inconvenience to many visitors and students. It is fortunate, however, that this retirement should fall in the less busy season of the year; and it is hoped that by November of this

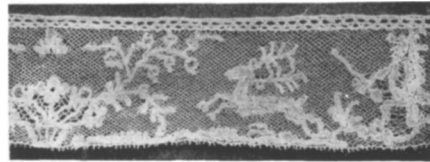
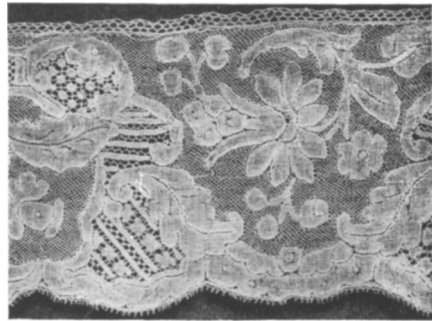
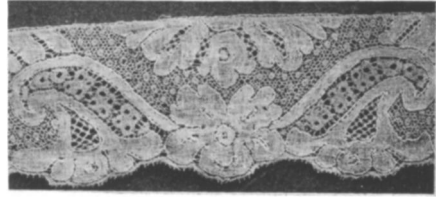
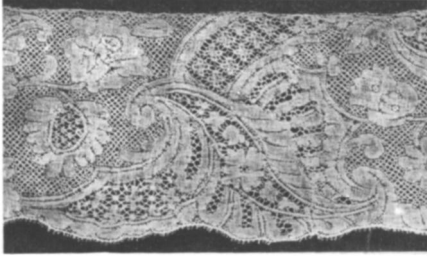
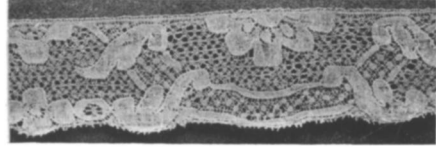
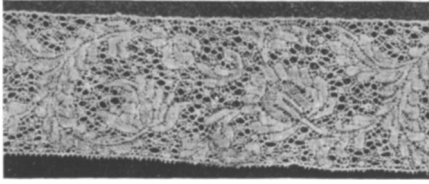
year the arrangement will be completed, and the new classical wing opened to the public.

**SPECIAL DISPLAY OF FRENCH AND FLEMISH LACES.** The interest manifested in the recent exhibition of Valenciennes and Binche laces arranged under the auspices of the Needle and Bobbin Club at the Arden Galleries has suggested a special display of the Museum laces of this character. These have been arranged in Gallery E8 as nearly as possible in a chronological sequence showing the historical development of the various types. The groups have been planned to facilitate the study of the different kinds of French and Flemish laces which, produced in the neighboring provinces of two countries, are in many cases so similar as to create considerable confusion; and with a view to enabling the student to distinguish more readily the salient characteristics of each, the laces have been grouped under the following heads: Binche, Valenciennes, point de Flandre or trolle kant, and Malines or Mechlin. The distinguishing features of each of these may be characterized somewhat as follows:

Binche. Ground and pattern worked at the same time, always with thread of uniform size throughout; the pattern and ground composed of minute star device motives resembling snow crystals—the *fond de neige* or *oeil de perdrix*.

Valenciennes. Worked in the same way as Binche, the early type similar, if not identical, to the Binche, the *fond de neige* of the later type confined more closely to the pattern, and the ground often a five-holed mesh called *fond* or *maille* (mesh) *à la vierge*.<sup>1</sup>

<sup>1</sup> This mesh is found not only in Flemish laces, likewise Dutch and Tondern (a province in Schleswig-Holstein), but also in England and Spain, where it was introduced by Flemish workers. As it is not found among the peasant laces of northern France, it may be inferred that it was introduced in the Valenciennes fabric by lace makers from West Flanders.



BINCHE, XVII-XVIII CENTURY  
FOND DE NEIGE

VALENCIENNES, EARLY XVIII CENTURY  
FOND A LA VIERGE

VALENCIENNES, MIDDLE XVIII CENTURY  
ROUND MESH

VALENCIENNES, XIX CENTURY  
SQUARE MESH

TROLLE KANT, EARLY XVIII CENTURY  
FOND ARMURE

TROLLE KANT, EARLY XVIII CENTURY  
FOND DE NEIGE

MECHLIN, EARLY XVIII CENTURY  
HEXAGONAL MESH

MECHLIN, XVIII CENTURY  
HEXAGONAL MESH

Point de Flandre or trolle kant.<sup>1</sup> The ground and pattern worked at the same time, but the pattern, which is often identical with that of Binche and early Valenciennes, with details in *fond de neige*, is outlined with a heavier thread of silken texture, which immediately classes it with the Mechlin, not the Valenciennes type; the ground a five-holed mesh.

Malines or Mechlin. Derived from point de Flandre or trolle kant, worked in the same way with pattern outlined with heavier thread; the early patterns identical with trolle kant, the later type distinguished by the broken pattern and characteristic Mechlin *reseau*, an hexagonal mesh in which two sides are braided and four sides twisted, worked with eight threads.

CLASS ROOM EXHIBITIONS IN PROSPECT. The season for Class Room Exhibitions having been auspiciously opened by the exhibition of manufactured objects showing Museum influence in their designs, to which reference is made elsewhere in this issue, three more exhibits, similar in purpose but consisting of work done by members of school classes rather than the finished products of manufacturers, are scheduled during the spring months. The actual influence of study at the Museum has been made the determining factor in admitting any piece of work to exhibition.

The schedule of dates and schools is as follows:

April 16-22	Ethical Culture Art High School, Miss Irene Weir, director.
May 24-June 6	Evening High School of Industrial Art.
June 8-14	DeWitt Clinton High School, History of Art Class.

A LECTURE FOR DEAF CHILDREN. On April 19 Miss Jane B. Walker, who has given three lectures during this winter for adult deaf who read the lips, will talk to deaf children on A Group of Story-telling

<sup>1</sup>From the Flemish words *drol*, thread, and *kant*, lace.

Pictures in the Metropolitan Museum. In each case the story portrayed by the picture will be told, the picture will be criticized, and a brief account of the artist's life and achievement will be given. It may be of interest to know which pictures have been selected. They are Tintoretto's Miracle of the Loaves and Fishes, Leutze's Washington Crossing the Delaware, Meissonier's Friedland, Bastien-Lepage's Joan of Arc, and Edwin A. Abbey's King Lear.

A STORY-HOUR FOR BLIND CHILDREN. Miss Anna Curtis Chandler of the Museum staff will tell stories for blind children in the Class Room on Wednesday afternoon, April 11, at 2 o'clock. The stories selected are An Egyptian Cinderella, The Miraculous Pitcher, and The Quest of the Princess Periezade.

SEMINARS FOR SALESPeOPLE. As announced in the March BULLETIN, Professor Grace Cornell of Teachers' College is conducting a course of four seminars on the four Saturday evenings in April at 8 o'clock in Class Room B at the Museum, the purpose of the course being to help salespeople and buyers to recognize good color, good line, and the other qualities that give value in art.

CLASSICAL STUDY ROOM. Students of Greek and Roman art have often found it difficult to pursue their studies in our collections for want of proper facilities for examining the material at close range. For a thorough investigation of an object it is often desirable to examine it outside its case, and compare it with similar objects in other collections, illustrated in catalogues and other publications. To supply this need a study room has now been arranged in the attic of Wing D, where properly qualified students will be given every opportunity for such investigations. It is hoped thereby to encourage the scholarly study of the valuable material now in our collections.

A NEW CLASS ROOM. The demands upon the class rooms have been so great during the past winter that it has become

necessary to provide an additional room for the accommodation of the classes that desire to use a class room. The new room is located at the end of the corridor of the basement of Wing H, in close connection with the other rooms of this kind, and near the office of the Instructors.

The lantern slide collection has outgrown the quarters which it has occupied temporarily for the past year, and will soon be moved to a new and specially equipped room adjoining the new class room in the basement of Wing H.

**AN IMPORTANT LOAN.** Henry Goldman has lent to the Museum for a period of several months a beautiful Greek head of a girl in white marble. It is a work of the fourth century B.C., evidently executed under the influence of the great sculptor Praxiteles, and is an excellent example of the delicacy and refinement of the sculptures of that epoch. The head has been placed on exhibition near the foot of the main staircase with the other classical marbles.

**TAPESTRIES ON LOAN.** Eight Flemish tapestries, woven in Brussels-Brabant during the last half of the seventeenth century, have been placed on exhibition in the main hall. These were for two hundred and fifty years in the possession of the Barberini family of Rome, for whom they were in all probability made. In 1889 they passed into the Ffoulke Collection, and they are now lent to the Museum by an anonymous lender. They are interesting because they bear the signature of the artists who made them—four that of E. Leyniers, and four that of H. Rydams—members of the two foremost families of tapestry weavers at the time, who preserved their united ateliers well on into the eighteenth century. The subjects are scenes from the history of Judith and Holofernes, based on the apocryphal Book of Judith, a story very much in vogue during this period, and often represented in tapestry cartoons.

**CHANGES IN THE PAINTINGS GALLERIES.** Two paintings recently acquired by gift have been transferred from the Room of

Recent Accessions to the paintings galleries. The Portrait of My Wife by Montague Flagg now hangs in Gallery 20 with other American paintings. The panel by Bicci di Lorenzo, which represents Saint Nicholas Resuscitating the Three Youths, has been placed in Gallery 31 near the other panel by the same artist, which shows another miracle performed by Saint Nicholas.

**A CHANGE IN THE STAFF.** The resignation of Dr. Wilhelm R. Valentiner as Curator of the Department of Decorative Arts, written in a letter dated December 28, 1916, was submitted to the Executive Committee at their meeting on Monday, March 19, and was accepted by them with regret and with an expression of their appreciation of the great value of Dr. Valentiner's services to the Museum in the organization and development of the department.

**SCHEDULE OF ANNUAL MEETINGS OF ASSOCIATIONS OF ART.** The sixth annual meeting of the College Art Association of America was held in Cincinnati, April 5-7; the eighth annual meeting of the American Federation of Arts will convene in Washington, D. C., May 16-18; the twelfth annual meeting of the American Association of Museums will occur in New York City May 21-23. In all of these conventions the Museum is represented.

**EXTRACT FROM JOHN RUSKIN'S LECTURES: THE TWO PATHS, 1858-9.** Observe, then, first—the only essential distinction between Decorative and other art is the being fitted for a fixed place; and in that place, related, either in subordination or in command, to the effect of other pieces of art. And all the greatest art which the world has produced is thus fitted for a place, and subordinated to a purpose. There is no existing highest-order art but is decorative. The best sculpture yet produced has been the decoration of a temple front—the best painting, the decoration of a room. Raphael's best doing is merely the wall-coloring of a suite of apartments in the Vatican, and his cartoons were made for tapestries. Correggio's best doing is the

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decoration of two small church cupolas at Parma; Michael Angelo's, of a ceiling in the Pope's private chapel; Tintoret's, of a ceiling and side wall belonging to a charitable

society at Venice; while Titian and Veronese threw out their noblest thoughts, not even on the inside, but on the outside of the common brick and plaster walls of Venice.

## LIST OF ACCESSIONS

MARCH, 1917

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN.....	*Collection of one hundred and forty-one miscellaneous objects, including flint and bronze implements, amulets, weights, coins, rings, beads, etc.....	Gift of Albert M. Lythgoe.
	†Figure of hippopotamus, blue faience, with decoration in black, from the Tomb of Senbi at Meir, XII dynasty.....	Gift of Edward S. Harkness.
	*Fragment of inscribed cylinder, turquoise matrix, VI dynasty.	Gift of Garrett Chatfield Pier.
	*Seventeen hundred and seventy-five fragments of glass, ten pieces of pottery, eleven arrow heads, and a bottle .....	Gift of Dr. Bashford Dean.
ANTIQUITIES—CLASSICAL.....	†Two South Italian vases.....	Purchase.
GLASS, STAINED.....	*Two windows, two medallions, and two panes with medallions, by Valentin Bouch, French (Strasbourg), first half of sixteenth century.....	Purchase.
METALWORK..... (Floor II, Room 22)	Silver teapot, sugar bowl, and creamer, maker, Wishart, American, about 1792.....	Gift of George P. Cammann.
MUSICAL INSTRUMENTS.....	†Flute and clarinet, English, nineteenth century.....	Gift of The Misses Blumenberg.
PRINTS, ETC.....	†The Mass of St. Gregory, woodcut, by Albrecht Dürer; St. Jerome in the Wilderness, woodcut, by Lucas Cranach the Elder; Truth conquering Jealousy, aquatint after Ligozzi, by J. T. Prestel—German.....	Anonymous Gift.
	†Dorat's Les Baisers, The Hague, 1770, illustrated by Ch. Eisen and C. P. Marillier—French....	Gift of Mortimer L. Schiff.

\*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).